

1968

A Series of Original Prints with the Human Image as an Important Compositional Element

John Paul Morgan
Central Washington University

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A SERIES OF ORIGINAL PRINTS WITH THE HUMAN IMAGE
AS AN IMPORTANT COMPOSITIONAL ELEMENT

A Thesis
Presented to
the Graduate Faculty
Central Washington State College

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by
John Paul Morgan
July 1968

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APPROVED FOR THE GRADUATE FACULTY

J. John Agars, COMMITTEE CHAIRMAN

Margaret Sahlstrand

Donald Tompkins

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ACKNOWLEDGEMENTS

I would like to gratefully acknowledge the guidance of the thesis committee, to Mr. Jun'ichiro Sekino for arousing my interest in printmaking, in memory of Mr. Herald Keeler and to Mr. John Daull of Tammerind for their assistance in lithography, to the studio facilities of the Northwest Printmaker's, and to the deep and penetrating discussions with the artist Mr. William Mair whose attitudes and philosophy have greatly matured my own perception.

CHAPTER I

THE PROBLEM AND DEFINITIONS OF TERMS USED

Throughout the history of western civilization, the nude image of man has dominated our visual arts. One should expect to find a good collection of reference books on the esthetical and historical value of the human figure in so high a role in our culture. Any research on the subject will reveal a large selection of art history books and studio handbooks for the artist. However, books dealing with the critical value and philosophy of the human figure as subject matter are quite meager.

This writer feels it appropriate to mention a few of his own experiences on the subject of the human figure.

While looking for resource material at the Seattle Public Library, this writer was somewhat amused by the complete stacks of shelves containing books on flowers in art or hand painted chinaware, but there was not a single book available on the nude in art.

This same attitude prevails in our most important regional art museums and galleries. While going through the acquisitions at the Seattle Art Museum this writer observed that there was not a single nude painting in the collection. The most prominent private art gallery in Seattle has never shown paintings containing the nude figure (22).

This writer, who has acquired a notable reputation in the Seattle area for small paintings of birds, included a larger figurative painting in one of the local galleries and was quietly reprimanded that their patrons would not approve of this type of work.

And still another time, this writer parked his automobile in front of his studio with a very large painting of four male figures strapped to the top. The next door neighbor, quickly and in horror, protested with threats of arrest for indecency, immorality and bland exhibition of sodomy.

Apparently these attitudes are not a problem of Seattle alone. Gerald Nordland, protesting in the ARTFORUM magazine, states:

In the last few years the City and County of San Francisco, the City and County of Los Angeles and the City of San Diego have been concerned with legislation requiring artist's models to register with the police and artists and photographers to obtain permits to employ such models. This misunderstanding of, if not contempt for, the artist's civil liberties, under the veil of protection against prostitution and the making of lewd photos, treats the model like a drug addict and the artist like a procurer, demeaning both professions (14:25).

In this same article Mr. Nordland cites incidents of police censorship of certain paintings and exhibitions, with arrests and artists standing trial for obscenity (14:24-26).

These attitudes of the local public, by the common layman and those who should have a great deal of knowledge in art, show an ignorance of the nude figure's most important role in our culture.

How different it is today from that of the classical Renaissance, when there was no concept, however sublime, that could not be expressed by the naked body, and no object of use, however trivial, that would not be better for having been given human shape. There was a forest of nude figures, painted, printed, or carved in stucco, bronze, or stone which filled every vacant space in the architecture of the sixteenth century.

When Kenneth Clark did research on the nude for his series of lectures in 1953 he stated: "...there are only two general studies of any value, Julius Lange's Die Menschliche Gestalt in der Kunst (1903) and Wilhelm Hausenstein's Der Nackte Mensch (1913), in which useful material is cooked into a Marxist stew" (5:5).

However, since this is a creative thesis with investigations in the compositional use of the figure, this writer is not placing too high an emphasis on the history and philosophy of the human figure.

I. THE PROBLEM

Statement of the problem. It was the purpose of this study to investigate and explore the use of the human image as a compositional element in a series of original prints.

All of the available printmaking techniques within the knowledge of this artist were called upon to best express concepts and forms which he desired to portray.

Three avenues of approach were used in the development of the print: (1) Transferring sketches made directly from the nude model onto the plate and developing the plate for the appropriate form of printmaking, (2) Developing the printmaking plate intuitively without sketches or pre-planning, and (3) Planning the composition and integrating photographic images as a figurative element.

Importance of the study. For several years this artist has been involved with the academic drawing of the human figure with the use of the nude model. While in the process of creating these images, a curiosity evolved on how certain expressive qualities developed through thrusts and tensions creating rhythmic movements from various positions of the model.

Since most of these drawings were completed in a fifteen minute duration, this artist desired to capture the spontaneity of these original sketches in a more finished

form. As he was already an active printmaker, the logical move was to explore the various types of printmaking that most suited the means to his goal.

After continued work with the nude figure, a natural inquiry evolved in intuitively developing the human image to express a concept directly on a lithographic stone or a block of wood, much in the fashion of the German Expressionists (3:16-61).

However, after the bombardment and exposure to new commercial techniques in creating the multiple, particularly that of the use of photo-aids as used by Rauschenberg and Dine, a new excitement in printmaking has developed. This artist can see limitless horizons in the exploration of image making for new concepts in form and expression (21;18 295-296).

II. DEFINITIONS OF TERMS USED

Acrylic Polymer Emulsion. A painting media of synthetic resin that is soluable in water while in liquid form.

Artist's Proof. Studio proof, a trial print made while the artist is in the process of creating his statement.

Base Plate. Usually the first plate in making a color print upon which all other plates must register.

Color Registration. The placement of one color plate directly over the previous color on the print.

Edition. The total number of a series of prints, all of which are alike, made from a single set of printing plates.

Intaglio Print. An impression created from the grooved or roughened surface of a plate when ink is rubbed into it.

Intaglio has the most varied of techniques:

Aquatint: tonality created by the roughened surface of a metal plate from the etching of acid on a ground consisting of rosin powder (15:111).

Dry Point: impressions created from the scratched lines on a metal plate with the raised burr holding the ink (16:43-46).

Engraving: an impression created by cutting line into the plate with a tool called graver or burin.

Etching: an impression created by the corrosive action of acids into the plate.

Mezzotint: a method of creating a dark surface by roughing up the plate with a tool, called a "rocker," and working back toward the light tones by scrapping and burnishing.

The above intaglio printing plates usually are of copper or zinc. Plastics and end grained wood blocks are also used for engraving plates.

Carbograph, a term coined by this writer during his research in printmaking. It is achieved with a brush and silicon carbide grains suspended in acrylic polymer emulsion, painted on a plate of formica. Tone value is created by the size and the amount of grain suspended in the medium; line is achieved with an electric engraving tool.

Collagraph: an impression from a plate in which a variety of material is placed upon it by glueing, painting, pouring nailing or welding and which, through their own surface texture and density, hold ink in varying degrees.

Photo-stencil. A stencil used in serigraphic screens created by the use of photographs or drawings on a transparent base which is exposed on to a light sensitive film. When properly exposed, developed, washed and placed on the screen, with plastic backing peeled off, the emulsion on the film becomes the stencil on the screen.

Planographic Print. A print created on a flat surfaced plate as opposed to the relief and intaglio where the roughness of the plate creates the image. Planography is primarily the lithographic process of printmaking and offset printing.

Lithography is the chemical principle of the antipathy of grease to water. The image is formed of greasy substances that will attract and hold grease-based inks and at the same time repel water. The non-image area is

treated so that it becomes water-attracting and grease-repelling. The function of processing is to establish and maintain the grease quality of the image and the grease-repelling quality of the non-image.

The printing plates are usually of Bavarian limestone, zinc, or aluminum (20:49).

Print. Impression taken from a printing plate or stencil. Printmaking is divided into four types: relief, intaglio, planographic, and stencil prints.

Printing Plate. The base from which a print is taken. Types of plates are innumerable, depending on the printing processes and techniques to be used. Plates may consist of all types of metals and alloys, plastics, wood, paper, stone, and synthetic materials.

Relief Print. An impression created by inking the raised surfaces of the plate.

Silicon Carbide. The correct term used for "Carborundum" powder which is a trade name. Silicon carbide comes in a variety of grain sizes and is used for polishing metal printing plates or grinding old images off lithographic stones.

Stencil. A mask which holds back or allows ink to pass through in order to create an image.

The most common form of stencil printing is the Serigraph. The stencil is made of various types of film that fill the mesh in a screen of silk, nylon, dacron, or metal (4:17).

Ink is pushed through the screen with a rubber edged blade called a "squeegee."

Toosh. A brand name for a serigraph tusche. Toosh is not water soluble but can be used with turpentine. It has not been known as a lithographic media.

Tusche. A greasy or waxy liquid to draw or paint on a serigraph screen or lithographic plate. Tusche is water soluble.

Washington Press. A brand name for one of the original presses used in printing newspapers and posters by hand before the mechanization of commercial printing.

Limitations of the Study. This is a creative thesis with special emphasis placed upon the use of the human figure, in whole or in part, as an important compositional element in a series of fifteen prints.

The three basic types of printmaking have been employed. In relief the plates were of birch veneer or 3M Printmaker's Plate printed on a Washington Press. The Intaglio prints were restricted to mezzotints, engravings, collagraphs, and carbographs. The press used was an etching press. Silk was used as screens in the serigraphs. The lithographs were limited to black and white and were printed from Bavarian limestones on a lithographic press.

Inks used were commercial offset inks for the relief prints and serigraphs with commercially prepared inks designed specifically for intaglio and lithography respectively.

Editions were limited to not more than twelve prints. The size of their format was restricted by the size of the presses and stones. All prints were made on suitable printing paper such as Tuscan, Copperplate, Basenwerk, and Rives.

The scope of the study will reveal a progressive development from the years 1963 to 1968 in this writer's ability to use the figure both technically and creatively.

CHAPTER II

REVIEW OF THE LITERATURE

It was by means of the graphic arts that Germany attained the rank of a great power in the domain of art during the fifteenth century, and this was chiefly through the activity of one man who, though famous as a painter, became an international figure only in his capacity of engraver and woodcut designer: Albrecht Dürer (15:3).

Dürer's doctrine belonged to the basic tenets of the Early and High Renaissance. Like all his Italian contemporaries and predecessors, Dürer felt, and never ceased to feel, that the highest aim of art was to capture the beauty of the human body; for he believed that "above all things we love to see a beautiful human figure" (15:273). The Early Renaissance Art, in contrast to Late Gothic, sought an attitude toward the human body similar to that of classical antiquity (8:307).

Albrecht Dürer made the following statement in 1528:

Now since we cannot attain to the very best, shall we give up our research altogether? This beastly thought we do not accept. For, men having good and bad before them, it behooves a reasonable human being to concentrate on the better ("meliora capessere optima negata sint," as Camerarius puts it). So, then, let us ask how a better figure may be made..... (15:275).

There is a quantity of evidence that in the greatest periods of visual arts, the nude has inspired the greatest

works, and even when it was no longer a compulsive subject, it held its position as an academic exercise and a demonstration of the mastery of visual articulation and skill (5:23).

In our own age of social comment and innumeral "isms" that refute the subjects of mythology and dispute the doctrine of imitation, the human figure has survived.

Kenneth Clark, when asked his definition of the nude, replied:

It is an art form invented by the Greeks in the fifth century, just as opera is an art form invented in seventeenth century Italy. ...the nude is not the subject of art, but the form of art (5:25).

Although the naked body is no more than the point of departure for a work of art, it is a pretext of great importance. In the history of art, the subjects that men have chosen as nuclei have often been in themselves unimportant. For hundreds of years, and over an area stretching from Ireland to China, the most vital expression of order was an imaginary animal biting its own tail. In the Middle Ages drapery took on a life of its own. In neither case had the subject any independent existence. But the human body, as a nucleus, is rich in associations, and when it is turned into art these associations are not entirely lost. The figure is ourselves and arouses memories of all the things we wish to do with ourselves, and first of all we wish to perpetuate ourselves. As Mr. Clark again states:

The desire to grasp and be united with another human body is so fundamental a part of our nature that our judgment of what is known as "pure form" is inevitably influenced by it; and one of the difficulties of the nude as a subject for art is that these instincts cannot lie hidden, as they do for example in our enjoyment of a piece of pottery, thereby gaining the force of sublimation, but are dragged into the foreground, where they risk upsetting the unity of responses from which a work of art derives its independent life. Even so, the amount of erotic content a work of art can hold in solution is very high. The temple sculptures of tenth century India are an undisguised exaltation of physical desire; yet they are great works of art because their eroticism is part of their whole philosophy (5:29).

Apart from biological needs, there are other branches of human experiences of which the human figure provides a vivid reminder -- harmony, energy, ecstasy, humility, pathos; and when we see the results of such embodiments, it must seem as if the figure as a means of expression is universal and an eternal value (5:25-29).

Many artists may find the human figure as an end in itself, no longer to communicate certain ideas or states of feeling. At all ~~epochs~~ when the body has been a subject of art, artists have felt that it could be given a shape that was good in itself. Many have gone further and have believed that they could find there the highest common factor of significant form. There are thousands of nudes in European art that express no idea except the artists' striving for formal perfection. This aspect of the figure has increased in importance during the last century as the importance of subject matter, the story telling part of a picture has declined (1:450).

Paul Wunderlich, the most admired lithographer by this writer, commenting on the "Qui's expique," (the lithographs that were confiscated by the police in 1960) denies that he is more than normally interested in the sexual. "I rely on the human figure so much in my work because it is infinitely capable of manipulation without losing identity" (11:249).

Aristotle once said, "Art completes what nature cannot bring to a finish. The artist gives us knowledge of nature's unrealized ends" (5:33).

CHAPTER III

DESCRIPTION AND ANALYSIS OF THE INDIVIDUAL WORKS

Upon investigating the following plates, the reader will discover that they have covered a period of time from 1963 to 1968, from the time the artist was just beginning his interest in the human figure, through a period of intensive academic drawings of the nude, to experimental investigations in techniques and new ways of stating the figure. The artist has explored nearly all the printmaking media as tools that best express the statements he has made.



PLATE I
14" x 18"

PLATE I is a lithograph with an edition of ten prints. It is the oldest concept in this series of prints, having been made in 1963. To this writer however, it is perhaps one of the most important prints he has created.

During this period of time there was a change in attitude, a maturity from the post-college era when he was still under the abstract expressionist influence of painting to the awareness of the print and the human figure, which occurred almost simultaneously.

Technically this is one of the finer prints this artist has made. The blacks are rich and deep with a fine gradation of greys. Although he did the printing himself, it was under the watchful eyes and suggestions of a former Tammerind fellow (10; 9:50). This quality has never again been accomplished. When printing the lithograph, this artist either gets rich blacks and loses the subtle greys, or maintains the greys at the expense of deep blacks.

The pictorial concept was greatly influenced by an outstanding German lithographer, Paul Wunderlich, in an example of his work reviewed in art magazines (13:50; 17:49). Mr. Wunderlich has continued to be greatly admired by this artist as a printmaker and painter in his figurative creations.

In this composition the figures were placed intuitively on the stone with a brush and silkscreen "Toosh." The same material was also used with the background except diluted with turpentine. Various drips and splashes were put in with pure turpentine. The sky was achieved the same way except turpentine and Toosh were dripped on the raw stone. In certain areas of the figures, ribs were drawn in with a lithographic pencil and lines and words were scratched in through dried washes of the tusche.

This writer feels that the figures are weak in form however, as he has not yet had extensive drawing **from** the figure.

The expressive quality is successful. There is the human decaying into the earth and at the same time vaporizing into cloud-like forms. It is to say that man is like a bubble, to be blown up only to pop and vanish in an instant.

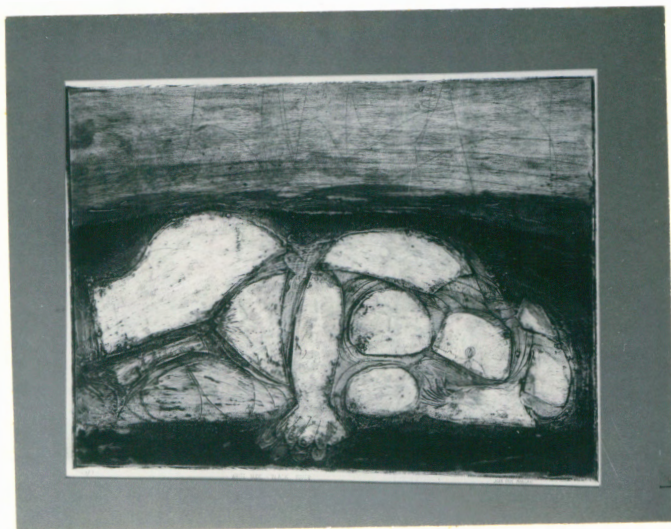


PLATE II
15" x 20"

PLATE II is a collagraph with an edition of seven prints. The plate was constructed from quarter inch birch veneer. Walnut chips were used to create black areas; varnishes were used for the greys; and pieces of aluminum, for the figure.

Again there is the figure-ground-sky relationship of PLATE I with the same expressive concept of death and pathos. The construction of the figure is much more successful, perhaps through more experience as this plate was made in 1964. Most likely there was more planning involved, as it is difficult to get the spontaneity of a lithographic drawing in a collagraph, which is not a drawing media but a form of construction.



PLATE III
11" x 15"

PLATE III is a lithograph with an edition of twelve that was produced in 1965. In this print the visual image has been fragmented so that there is no longer the effect of looking through a window at an event as in the Renaissance concepts. Instead we are looking at an object. There is also no longer a narrative content but a concern with the form and shape for their own sake. The environment around the figure has been shattered and nearly integrated with the fragmental upper regions of the young girl. Any expressive content that can be derived from this is the statement "I am." The image was again placed intuitively upon the stone as in PLATE I.

Technically this print was fairly successful. It was again an experiment with various types of greasy substances. Fine line detail was achieved with an imported French drawing tusche, "Encre Zincographique," which flows from the pen like india ink.

PLATES IV - VI will show a change from that which this artist has been working with previously. These prints were created through the periods 1964 to 1967. Several events had taken place prior to this change. The artist was doing extensive drawing of the human figure; he was also investigating, almost simultaneously with his figure drawing, a new intaglio technique which he has named "Carbograph."

This process was developed in an effort by the artist to duplicate his figurative drawings into prints. The original sketch, made of soft graphite, was transferred to a sheet of white formica by placing the sketch, facing the formica, through the etching press under pressure, thus transferring the image quite plainly on the formica which was then cut out with an electric Scroll Saw.

Since the artist had a good stock of "Carborundum," a silicon carbide grain used for grinding down lithographic stones, he mixed this with acrylic polymer emulsion as a vehicle to paint on the formica plate. Black areas were

achieved by using course grains of #90 and #120. Grey values were gotten by using smaller grains and less quantity of grain in the medium.

Line was engraved into the formica with an electric engraving tool. However when the line was engraved into the formica first, with the media painted over it, the line became raised from the plate surface. When printed, the line was white as in the hair of PLATE VI, created in the wiping process of the plate.

Through this artist's investigations, the brand name "formica" should be used for the plate. There are many substitutes for this product that look similar to it. One will find however, that plates made from these substitutes will curl, making wiping and printing difficult, and the medium will not hold to the plate but peel off if one is not very careful in wiping.

PLATE IV, with an edition of eight, was the first of these investigations. ~~The~~ form is perhaps the most successful of the series. However, this print was thought primarily in terms of black and white. The artist had not yet become aware of how the form could be modeled by the direction of the brush stroke and the use of the various grades of carbide grains.

When all the surrounding environment was eliminated, as in this series of prints, the image becomes an object, as a piece of sculpture. The void around the image is almost as important as the image itself.

In PLATES IV and V, the imagination is forced to create supporting props. The man seems to be sitting on a bench or rail, one edge being along his thumb and forearm, while in PLATE V the image is flattened on the bottom edge with the hair and right hand with palm down seeming to be a brace against the ground.

PLATE IV
13" x 23"





PLATE V
12" x 23"

PLATE V, an edition of six, was quite successful in muscular modeling of the form. This was achieved by manipulating the direction of the brush stroke and the amount of silicon carbide in the medium.

Most of the original drawings were not true representations of the model. The artist was striving for rhythmic line patterns within the figure. Many times he exaggerated the drawing to achieve this. Variation from the model was done in the drawing state however, and not in the plate development.



PLATE VI
17" x 21"

PLATE VI, an edition of four, is a close representation of the model, however. Tonal gradation has been quite successful in modeling the form.

After working at length with the carbograph, this artist began inquiring into possibilities of using other methods of printmaking for making his drawings into prints. In considering the use of a copper plate, there were two alternatives this artist could try, an aquatint or a mezzotint. In an aquatint, the tones have a pebbly texture created from powdered resin. A mezzotint has a velvet textured black and soft gradation of tone. Either method

could have been used effectively. The latter was chosen since the artist had a mezzotint rocker he was anxious to use, and since the mezzotint was an old obsolete process, it seemed a more interesting challenge.

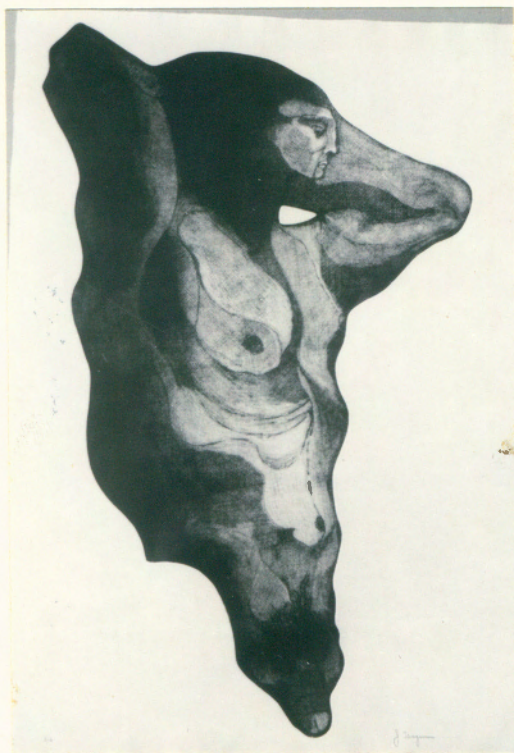


PLATE VII
17" x 29"

PLATE VII, an edition of six made in 1967, is a mezzotint print. The copper plate was cut to the shape of the figure as in the formica plates of the previous series of prints. The plate was then worked over with a mezzotint rocker and burnished for tonality in the conventional manner. The pubic hair was engraved into the copper with a burin. The writer feels that this print would have been more successful if he thought more in terms of tonality, rather than line. The lines that cut through the breast for example, do not work. With Mezzotints of this nature, areas of the body do not have to be divided by line. Tonal variations would have been

so much more successful and natural. The writer was quite pleased however, with the traditional soft, rich velvety blacks and subtle tone variations that make the carbograph seem crude in comparison.

One of the greatest limitations in using a plate to develop the figurative sketches is that the drawing must be well resolved and completely stated. The advantage of a lithograph is that incomplete statements can be transferred on the stone. The method of transferring is similar to that of the previous intaglio prints, except a lithographic press is used to get the image on the stone.



PLATE VIII
15" x 23"

PLATE VIII, a lithograph of an edition of twelve, is quite successful in the use of the incompleted form. There is a play between the surrounding void and the void within the figure. The imagination is forced to complete what is not there.

In the carbographs and the mezzotint, there was not much alteration of the plate from the original sketch. However, after the sketch was transferred on the stone in PLATE VIII, there was a great deal of manipulation with toosh and turpentine. After the image was transferred, the lines and form were painted in with tusche. In some places the

line was allowed to bleed into a wash of turpentine placed next to it. By doing this the contour of the figure became irregular, and the shape has almost the effect of being poured on.

The black in this print was a problem, the fault being caused by a badly worn leather strip on the press' scraper.



PLATE IX
15" x 23"

PLATE IX, a lithograph with an edition of twelve prints was an investigation on how the artist might achieve more intense blacks. The ink roll-up was altered from the customary procedure. The artist allowed the moisture on the stone to dry out entirely. In inking the stone, the image turned completely black. Moisture was then placed on the stone, and with rapid movement of the roller, excess ink was picked up from the stone. This method does work; however the artist will also lose much of the subtle grey values. In having the figure run off the edge of the paper, the composition becomes quite effective. It creates a feeling of an umbilical cord attached to the huddled embryo of a mature adult.



PLATE X
15" x 22"

PLATE X, a Serigraph with an edition of twelve, was a rather successful effort to transpose a figure sketch to that media. The drawing was placed under the screen and the empty areas filled in with "water-mask." An incompleted form can be used as in the lithograph process. An expressive quality of pathos was achieved through the direction and gesture of the line patterns and also by the obscured face, the movement of the hair, and a small indication of background on the right side of the figure.



PLATE XI
15" x 21"

PLATE XI is a combination Lithograph and woodcut with an edition of ten prints. The figure was again transferred from the sketch. There was some investigation in suspending tusche on a film of water which was placed on the stone. When the film of water dried, the tusche settled unevenly on the stone leaving an interesting textural result as can be noticed in the shoulder of the figure. On the hand, thigh, and stomach one will notice a pig skin-like texture which was created by the use of a wash of nitric acid over the rolled-up stone.

The colored areas were not put on until a much later time. After looking at the print, the artist decided that it was not fully resolved. An inquiry occurred on what the result would be if he integrated colored areas as background to help support the figure composition. From this, he cut out shapes of quarter-inch birch veneer for the colored areas. The base plate was left as simple shapes, and for each succeeding color, more areas were cut out of the plate. Some cut-out areas were again filled and printed with transparent ink to create new colors.

The printing of these multi-plates was with a Washington Press. This writer believes that this is the finest type of press available for color relief printing. For one thing, there is no registration problem for color as the plate is placed directly on top of the paper and the pressure plate of the press comes down evenly to make the print.

The integration of the shapes has been quite successful. The lithographed figure flows into the colored areas of the print to complete the statement. The way in which the black and white figure with subtle textures work with the flat colored areas of the supporting ground is quite effective.



PLATE XII
15" x 18"

The artist feels that PLATE XII, a woodcut with an edition of twelve prints, is the most successful of this series. Many colors were placed on top of each other in a process explained for PLATE XI. This build-up in color creates a richness in color not achieved in any of the other prints.

The figure was developed from the mind, without the use of the live model. It was drawn, and the shapes were cut intuitively from the wood without preplanning. Patterns within the figure and the background are similar. The colors of the figure are pinks and reds, while that of the ground is predominately green. The contrast of hot and cool colors adds to the strength of the print.



PLATE XIII
10" x 40"

PLATE XIII again is a woodcut with an edition of 12 prints, created in much the same manner as PLATE XII. The right panel was completed first. The base plate was continually cut down to the last color and the remainder of the plate was flipped over to print the left panel, thus creating a kind of incomplete symmetrical design. The figure on the right was pressed into the paper with an etching press.

The writer feels that the shape created is quite interesting; however, not as much effort was undertaken with the color. As a result the color is not as exciting as in PLATE XII.



PLATE XIV
20" x 25"

PLATE XIV is a combination of techniques with an edition of ten prints. First of all, the King Edward figure was cut out of a magazine, enlarged, and made into a transparent positive. From this transparent, a photo-stencil was made for a silk screen. The central figure is a photo silk screen, while that on the left, a relief, and the head on the right was pressed in with an etching press.

The major portion of the plate is in relief form with the plate being constructed out of 3M Printmaker's Plate. This is a soft rubbery material which can be cut easily with a pair of scissors. A protective backing is peeled off and the plate sticks to any hard material for

support. This is a fine material for elementary art programs, but the artist had serious problems in printing these plates. The pressure from the press smashed down the soft rubber which created trouble at the edges. It also made the plate larger, thus creating color registration problems.

The artist feels that he has been rather successful in integrating a photo image with a relief image. The greatest problem was to make King Edward work with the surrounding area. This was accomplished by changing the same shape, from photograph to relief, then to relief of the background shape.

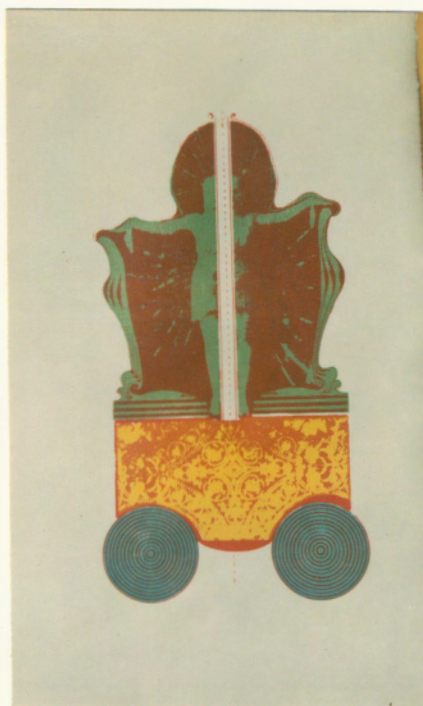


PLATE XV
10" x 19"

PLATE XV, a photo-silkscreen, has an edition of twelve prints. This print was entirely planned before the printing plate was made. The composition was made on illustration board by drawing with india ink and making a collage of magazine images. An enlarged photo-transparent was made of this image which was then transferred to the screen.

The artist feels that this print could have been more exciting if more time was spent with color. Instead of a single red base screen, he could have used several colors, and many overlapping color screens (19:12).

Expressively, the female form becomes a "God" image upon an elaborately decorated wheeled pedestal. The image is

cut and separated in half with a dotted line as if meant to be folded there. This technique and the subjective undercurrent were greatly influenced by avant garde posters that are presently on the market.

CHAPTER IV

SUMMARY AND CONCLUSIONS

L. SUMMARY

With the development of many new concepts and methods, the printmaker today is limited only by his own imagination and knowledge of printmaking. With the advent of the poster as a popular household decorative item, printmaking has become more widely accepted by the public and the boundaries of experimentation have been blown open by the acceptance of commercial art techniques.

However, walls should be torn down within the fine arts. For full maturity, the artist need no longer confine himself to one form of expression. It is the content that is the all important, and techniques are only the artist's vocabulary for his message.

There must no longer be conflicts between the fine and industrial arts. It is through industrial technology that the artist may learn new modes of expression. As an example he may learn the making of paper around a mold, the creation of multiples with plastics and the vacuum press, or the development of hydraulic presses. These are things in common use by industry, but are just now being explored by the artist. Without communication with industry, the printmaker could go on for eternity making prints on an etching press that has not changed since the fifteenth century (12).

II. CONCLUSIONS

Throughout the study the investigator was aware of further avenues of development: the combination of techniques, such as lithography and relief printing, or the use of photo-silkscreen (which was only touched in this investigation), the use of carbographs in color or other modes of expression than the figure, the use of Day-Glo ink in color, and the creation of three-dimensional silkscreen prints (4:88).

The use of the figure as an expressive compositional element in these prints, has not been fully resolved. The use of the figure, as ancient as it may be in the arts, will continually be used in new ways and forms of expression. This writer intends to explore further and more intensively on the subject as well as to develop further his own technology in the creation of the multiple print.

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APPENDIX



The original graphite sketch of the mezzotint print on page 27.



The writer with a few of his sketches and prints. At his feet are a can of ink, a lithograph stone, a can of gum-arabic, and in his hand, an inking roller for lithography.

Examples of carbograph printing plates as explained on
pages 21-25.

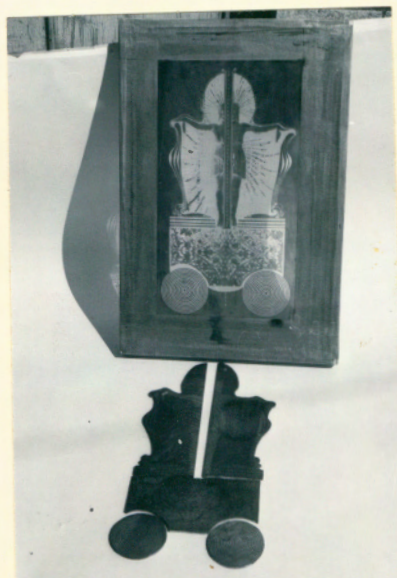




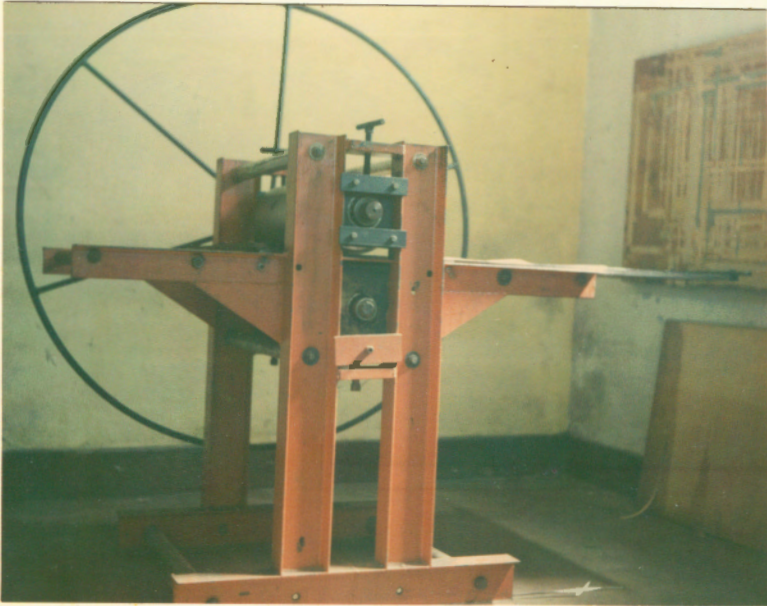
Example of woodblocks for the
woodcuts as in PLATES XII and XIII.



Blocks for PLATE XIV.



Screen and blocks for PLATE XV.



An etching press designed by Glen Alps
of the University of Washington.

A Washington Press used for
relief printing.





Studio of the
Northwest Print-
makers where this
thesis was made.

A lithographic
press.



A lithographic stone
on a grinding sink.
A levegator for grind-
ing the stone is on
the right.